THE INDEPENDENT JOURNAL OF THE LARGE FORMAT MOTION PICTURE INDUSTRY

MaxImage!®

October 1997 Volume 1, Number 1

ISTC/LFCA Conferences Issue

"Everyone who is anyone" in Large Format Films came to Canada's South West in September for the two industry conventions, the **International Space Theater Consortium** (ISTC) and the **Large Format Cinema Association** (LFCA). The former, now nearly twenty years old, is the industry leader, dedicated primarily to educational users of the 15/70 format. The latter is a two-year-old alternative group, serving other formats and commercial organizations in addition to educational 15/70. As they did last year in Barcelona, the LFCA met for one day immediately before the ISTC meeting.

This premiere issue of MaxImage offers coverage of both conferences, as well as other activities that happened in and around Vancouver in late September.

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The LF industry's largest and most important gathering, the **International Space Theater Consortium** (ISTC) annual conference, was held in Vancouver, British Columbia, Canada from 19 – 22 September, 1997. Over 900 delegates from 26 countries came to see the newest crop of LF films, hear about projects in the works, and try to discern the future of an industry very much in flux

The conference featured screenings of nine New Films (completed films not seen at a previous ISTC meeting), 22 Films in Progress (films for which some 15/70 footage has been shot), and dozens of New Film Projects (everything else). In addition, seven panel discussions touched on subjects such as "Going Digital" (see page 6), "Selecting a Format," and "How To Serve Two Masters," on balancing education and entertainment in LF films.

This year's trade show was the largest ever, with 28 exhibitors spread over a large convention hall. **Imax Corporation** had a massive presence that included a

*(See **ISTC** on page 8)*

This year's **Large Format Cinema Association** (LFCA) confab drew a crowd of more than 150 delegates from over 100 organizations to Whistler, BC, a picturesque ski resort 75 miles north of Vancouver. The September 18 meeting consisted of three panel discussions, a lunch with keynote speech by LF veteran **Peter Crane,** a general membership meeting, and a meeting of the board of directors.

Terrell Falk of **JQH Entertainment** led "Marketing Large Format Films and Theaters," a panel including **Steve Bishop** of the **Museum of Science and Industry** in Chicago, **Todd Mortensen** of **Destination Cinema**, **MacGillivray Freeman's Bill Bennett**, and **Kasho Furuya** of **Cinema Japan Company, Ltd.**

Bishop asserted that, contrary to conventional wisdom, multiple LF theaters in the same town don't necessarily lead to conflict. Bennett briefly described MFF's marketing plan for ***Everest*** (see page 5), and Furuya spoke on the unique character of the Japanese LF market (see page 11).

Mark Peterson (White Oak Associates) moderated a discussion of "Appro-priate Technology for the Large

*(See **LFCA** on page 10)*

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Premiere issue. It's a collector's item, folks!

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Between the Conferences

IMAX Day

By Jim O'Leary

Accelerated film production, a new Imax advisory council, a focus on 3D animation, and a dizzying array of new film projects highlighted the first IMAX Day.

Presented to theater owners and operators, IMAX Day was held in Vancouver on the day before the 1997 ISTC conference.

Introduced by **Imax Corporations**'s **Jennifer Rae**, Vice President of Affiliate Relations, IMAX Day covered strategic, technical, production and marketing issues, presented by Imax Corporation staff.

Imax co-chairmen **Rich Gelfond** and **Brad Wechsler** started the day with a discussion of Imax's strategy, which is twofold — to build a critical mass of theaters and to accelerate investment in film production. The number of IMAX® theaters, which grew to 100 in the first 24 years of Imax's existence, will take only five years to reach the next 100. In the film production arena, the company plans to invest US$20 million in both 1997 and 1998. Animation, especially 3D animation, will be Imax Corp's number one film production strategy, starting with an animated short to be released later this year along with ***The IMAX Nutcracker.***

A new film distribution team is now on board. **John Hegeman** takes over as Vice President of Film Distribution, **John McCabe** as Director of Creative Advertising, and **Michelle Hagen** as Director of Field Operations. All three were previously at **Orion Pictures**. **Geoff Atkins** has been promoted to Director of World Wide Film Sales.

A new Imax Advisory Council will advise the company on industry trends, new business initiatives and other matters and will include **Jack Kahn**, retiring head of Chicago's **Museum of Science and Industry**, former U.S. Congressman **Robert Walker** and former Imax Vice Chairman **Doug Trumbull**, among others to be announced.

Al Newman, Vice President,

The Mailbox

It's about time somebody did it and I can't thank you enough (in advance) for having a go at it. If your publication is half as informative as you make it sound it will be a bargain. And please, keep your word re the lack of press release verbiage. I think that most of us (subscribers) are already converts to large-format and would welcome a reliable and more secular approach to the dissemination of industry information.

Paul Novros
Graphic Films, Hollywood

This is a GREAT idea!! A magazine such as this is desperately needed in the large format industry. We very much look forward to receiving the first issue.

Walter Woloschuk
Walleye Productions, Inc., Toronto.

I received your firm's solicitation for your newsletter, MaxImage, and frankly would be a prime candidate except for the fact that I have spent the past seven years researching the Giant Screen Industry and have more or less given up on it.

The handful of companies who distribute films appear to me to be poorly managed by people who seem to be going the same route that IBM went when they gave away their software franchise to Bill Gates. From my experience they are not only failing to support qualified producers who come to them with interest, they are fairly closed to them.

Further, the recent pursuit of "story-driven" films is a fatal error that might destroy the entire struggling industry. Character films whether fiction or non-fiction depend upon three camera angles that in terms of adequate display *cannot be done* on the giant screen: the ECU, the MCU, even the CU.

In a critical time they appear to have turned away from the wonderful, unique franchise they once offered, the panoramic view of the natural and phenomenal world and the ability to take audiences to places where they can only dream about. They have gone Hollywood, a bewildering choice which appears suicidal until you understand that the people who run the industry have little [conventional] film experience.

As for the production of a Star Trek for the Giant Screen, this scarcely seems realistic with the tiny theater population which makes the production of even reasonable budget films impossible as an investment which is sold on quick returns *only*, and the severe limitations of a 40-minute reel projector. (Curiously, a well made Giant Screen film not only imposes no risk, has no union on its back nor bloated talent payoffs and residuals but has historically returned many times more earnings than the average Hollywood film. So why are they now competing with Hollywood? Certainly *not* for their investors or stockholders.)

3-D technology in this format destroys the panorama and the entire purpose of a giant screen. While sweating under the heavy, oscillating viewers, the gigantic screen is suddenly transformed and devolved into a tiny home TV set display, and the illusion is absolute. Further, the head in the seat in front of you is always in the screen. For me and for fellow filmmakers who have been with me on forays to several 3-D presentations, we did not like it.

I wish you well in your endeavor. Perhaps, in your position you can help to bring some light to this troubled industry and its puzzling, myopic management.

Raul daSilva
Studio Merrywood, Hamden, CT

Between the Conferences

World Wide Communications, introduced a presentation on branding, saying that the IMAX name's awareness continues to increase among U.S. audiences, from 54% last year to 60% this year.

Lynn McCroskey, President of **Sonics Associates**, announced a new series of digital playback units and theater control systems that will be available by June of 1998, including the use of DVD disks for theater audio playback. **Michael Gibbon**, Senior Vice President of Technology, discussed the new Quick Turn Reel Unit, which eliminates the need to rewind films. Gibbon also described a new smaller 3D camera being produced by **Barbara** and **Marty Mueller** of **MSM Design, Inc.**, which will fly aboard the Space Shuttle in 18 months. Gibbon also predicted the use of IMAX digital cameras within three to five years.

Andy Gellis, Senior Vice President of Film and Distribution, announced 22 new film projects in various stages of production. (See "Imax's Heavy Slate" on page 9.) The closest to being on-screen include ***T. Rex*** and ***Galapagos***, both 3D productions scheduled for late 1998 release. Gellis indicated that discussions continue with Paramount Pictures on an IMAX ***Star Trek*** film.

Lunch was highlighted by a slide presentation by **Ed Veisturs**, deputy leader of **MacGillivray Freeman's *Everest*** IMAX expedition. Afternoon sessions included panel discussions on multi-theater cities and a "Best of IMAX" presentation by **Pat Marshall**, Director of Theater Operations, and **Toby Mensforth**, Theater Support Manager. This included marketing ideas from individual theaters, such as Atlanta's "Martinis and IMAX" evening parties and Winnipeg's "Whale of a Tale," weekend morning screenings of *Whales* combined with readings of whale-related kids' stories by local celebrities.

Jim O'Leary is Senior Director of the IMAX Theater and Planetarium at the Maryland Science Center.

Big Shorts Festival

The first Big Shorts Festival was held in Vancouver on the evening of Thursday, September 18, neatly (and intentionally) falling through the cracks between the LFCA and the ISTC. Highly fitting, considering it was presented by an organization known as the **Splinter Group**.

The festival, established to "celebrate experimentation in large format," presented eight short works, two of which were world premieres. The remaining six were rarely seen pieces, some obscure, such as ***Garden Isle***, others more familiar, such as ***Sacred Site*** and ***We Are Born of Stars***.

The Splinter Group originated last year when co-founders **Tom Huggins** and **Michael Stearns** attempted unsuccessfully to get a 72-second 15/70 short they had created (about which more later) screened at the ISTC in Barcelona. This inspired them to find others interested in LF experimentation. The Splinter Group is, in Huggins' words, "a tentative amalgam" of about 20 or 30 "cinematographers, theater operators, projectionists, editors, composers, musicians, producers; in short a group of people who can get a short film made in their spare time."

> ***Garden Isle* asks the perennial 15/70 question: what is it like to fly over a landscape clinging to the skids of a low-flying helicopter?**
> **-Tom Huggins**

Deciding that "entertainment value was not a criterion" for inclusion in their first festival, they looked instead for films that were experimental or of historical interest, and ended up with the eight on the right.

The last of these, ***Châtrer les Porcs Pour Une Meilleure Plus Value*** a.k.a. *Boar Pigs*, is Huggins' and Stearns' short, finally receiving its world premiere. *Boar Pigs* holds the distinction of being the first 15/70 movie originated on Super 8 film. Running less than a minute and a quarter and completed in less than three weeks, it proudly bears the label "experimental," representing, according to its creator "the angst, alienation, and confusion I experience on a daily basis." (Yes, he *is* putting us on.) Reminiscent of Salvador Dali and Luis Buñuel's classic *Un Chien Andalou*, the jumbled visuals are perfectly complemented by Stearns' shrieking sound design.

The other world premiere was of *Fire*, by **Don MacBain, Alex Funke,** and **Ian O'Connor**, using pyrotechnician O'Connor's "custom high-temperature ceramic composite inverted propane rig." This device creates symmetrical patterns in flame that can be modified by operators in synch with a musical score, in this case Manuel de Falla's "Ritual Fire Dance." The effect was mesmerizing kinetic art.

The evening's festivities included the presentation of the Splinter Award, which honors filmmakers who have made a significant impact on the 15/70 medium. The Award, a crystal bowl, was presented by last year's winner, **John Weiley** (for ***Imagine***), to **Ron Fricke** for his work on such films as ***Chronos*** and ***Sacred Site.*** The latter was screened immediately before the presentation.

Big Shorts represents a welcome respite from the standard LF fare, which after nearly thirty years rarely presents anything really new and different. That the festival consisted only of works more than ten years old or less than one signifies both the stagnation of the medium in the last decade and a hope that some truly innovative work may again be seen on the giant screen.

Kodak is due special praise for its sponsorship of the Big Shorts festival. Let us hope that other forward-looking organizations and individuals will come forward to support this effort, and make Big Shorts a big deal.

Featured in the Big Shorts Festival:

Primiti Too Taa (1987) 3 min. Whimsical animation of Kurt Schwitters' sound poem. Produced by Ed Ackerman and Colin Morton.

Garden Isle (1973) 12 min. Hawaii, as filmed for San Diego. First film shot specifically for the dome. Directed by Roger Tilton.

Mars Makeover (1997) 1 min. Evil Planetdyne Corp. terraforms Mars with millions of nukes. Directed by Starley Thompson, Steve Welch.

Airplane Down! (1985) 6 min. Plane crash staged to test flame retardant in fuel. The last *Omni News* newsreel. Directed by George Casey.

Sacred Site (1986) 7 min. Time lapse of Comet Halley seen from Ayers Rock, Australia. Directed by Ron Fricke, music by Michael Stearns

Fire (1997) 2 min. Flame effects create abstract patterns in synch with music. Directed by Don MacBain.

We Are Born of Stars (1985) 11 min. Computer animation depicts birth and death of stars. First 15/70 film in 3D. Produced by Roman Kroitor.

Châtrer les Porcs Pour Une Meilleure Plus Value (1996) 1 min. Allegorical view of a filmmaker's inner turmoil. Shot in Super 8. Directed by Tom Huggins, sound by Michael Stearns.

Films in Distribution

Nine films fell in the New Films category at ISTC '97, defined as films not screened in their entirety at a previous ISTC conference. All but one (*Shinsyu Symphony*, running only at its home theater in Nagano) are now playing at theaters worldwide. *Passion For Life*, a short about Valencia announced in the conference program, was not screened. *(Descriptions in quotation marks are taken from the films' publicity materials.)*

Alaska: Spirit of the Wild *Produced by Graphic Films Corp. for the Houston Museum of Natural Science. Directed by George Casey, written by Casey and Mose Richards, photographed by Rodney Taylor. Narrated by Charlton Heston. Distributed by the Houston Museum of Natural Science. 40 min.*

"Transports audiences on an amazing journey through a land of Arctic ice, breathtaking natural phenomena, and exotic wildlife as they witness the majesty of wild Alaska and celebrate its unparalleled life."

Alaska, *Houston Museum of Natural History, Graphic Films*

Amazon *Produced by Odgen Entertainment. Directed by Kieth Merrill, written by Merrill and Loren McIntyre, photographed by Michael Hoover, music by Alan Williams. Narrated by Linda Hunt. Distributed by MacGillivray Freeman Film Distribution Company. 40 min.*

"Takes audiences on a journey of discovery of the river's wonders, inhabitants, and remarkable healing powers. A beautifully captured travelogue and a captivating story of two 'medicine men' from vastly different worlds."

The Hidden Dimension *Produced by Imax Corporation and ABC/Kane Productions. Directed by Paul Cox, written by Marc Strange, photographed by Vic Sarin, C.S.C., music by Richard Robbins. Starring Charlotte Sullivan, C. David Johnson, Gosia Dobrowolska, with the voice of James Garner. Distributed by Imax Corporation. 3D. 39 min.*

"Led by a series of whimsical clues left by her grandfather, 11-year-old Elly embarks on a journey which opens her eyes and her imagination to the world that surrounds her."

Magic of Flight *Produced by MacGillivray Freeman Films for the National Museum of Naval Aviation. Directed by Greg MacGillivray, written by Jack Stephens, photographed by Brad Ohlund, music by Steve Wood. Narrated by Tom Selleck. Distributed by MacGillivray Freeman Film Distribution Company. 38 min.*

"Experience the thrill and wonder of flying as *The Magic of Flight* soars through the history of flight, from the Wright Brothers to the high-speed aerobatics of the world-renowned Blue Angels."

Mission to Mir *Produced by Imax Corporation and Lockheed Martin Corporation. Directed (in Russia) by Ivan Galin, photographed by James Neihouse and the Astronauts, music by Mickey Erbe and Maribeth Solomon. Distributed by Imax Corporation. 40 min.*

"Audiences will soar into orbit to witness the breathtaking docking of Space Shuttle Atlantis with Russia's Space Station Mir. *Mission to Mir* captures the excitement and emotion of these dramatic events which herald the next age of space exploration."

Shinsyu Symphony *Produced by Dentsu Tec Inc., for Arthills Corporation. Directed and written by Tohru Hamada, photographed by Takashi Yoshimura, music by Kensaku Tanigawa. Narrated (in Japanese) by Fumie Kashiyama. Distributed by Dentsu Tec.*

"A beautiful symphony performed by the nature and people of Nagano, the Shinsyu region." The sleeper of the conference. (Reviewed in November MaxImage!)

Super Speedway *Produced by Open Wheel Productions. Directed by Stephen Low, written by Alex Low, photographed by Andrew Kitzanuk, C.S.C., starring Mario Andretti and Michael Andretti. Narrated by Paul Newman. Distributed by Stephen Low Company. 40 min.*

"*Super Speedway* put audiences in the cockpit of an Indy car at mind-bending speeds in excess of 230 miles per hour, with racing legend Mario Andretti."

Thrill Ride: The Science of Fun *Produced by New Wave Entertainment, directed by Ben Stassen, written by Kurt Frey and Stassen, photographed by Sean MacLeod Phillips, music by Michael Stearns and Christopher Hoag. Narrated by Harry Shearer. Distributed by Sony Pictures Classics. 40 min.*

"*Thrill Ride* combines the explanations of motion simulators, the physics of roller coaster rides, and the science of optical illusions and motion pictures with the psychology of audience thrill-seeking."

Whales *Produced by National Wildlife Federation, Destination Cinema, and Zephyr Productions. Directed by David Clark, Al Giddings, and Roger Payne, written by Payne, Mose Richards, and Leighton Taylor, photographed by Giddings, Andy Kitzanuk, and Paul Mockler, music by Sam Cardon. Distributed by Destination Cinema. 40 min.*

"Following blue, humpback, orca, right whales and dolphins, we discover how the underwater dimension of sound influences and guides their feeding, breeding, navigation and socialization."

EVEREST Tops ISTC "Race"

Each year, consensus crowns one film as the "hot" property of the ISTC conference. Occasionally the hot film of the Fall becomes the tepid film of the following Spring.

That fate is unlikely to befall this year's "winner," ***Everest***, due in March '98 from **MacGillivray Freeman Films.** The pic has undeniable signs of a hit: a topic with nearly universal recognition and appeal across national boundaries; a subject eminently well-suited to the LF medium; a one-word title that tells the whole story; a positive association with the tragedy that occurred during shooting (the MFF team helped rescue survivors of the ill-fated attempt that preceded them); and of course, the first LF footage from the top of the world. All this from **Greg MacGillivray**, one of the LF industry's most highly regarded directors.

Screened officially in the Films in Progress session were two very effective trailers: a long version and an "action motivator." MFF also held an invitation-only screening of a rough cut of the film for theater reps at 7 a.m. Sunday. (See story below.)

Knowing the strength of its product, MFF has mounted an unprecedented marketing effort around *Everest*. This includes spending US$1,000,000 to market the film with national advertising and other media exposure, including a National Geographic book, "Everest: Mountain Without Mercy." MFF's **Bill Bennett** predicts that this campaign will result in more than 80 million audience impressions for *Everest* worldwide by the time it opens.

Jamling Tenzing Norgay ascends the Khumbu icefall in MFF's Everest.

Everest will also represent the first attempt in LF history to open "wide" simultaneously, i.e. five theaters on the weekend of March 6, and about 35 more booked through May (as of our early October press date). MFF expects bookings in the March - May "opening window" to grow to as high as 60. Additional signings after May could bring the total over 100 by the end of '98.

Boston will host the world premiere on Wednesday, March 4, with **Denver, Milwaukee, Sony NY**, and **St. Louis Science Center** opening that weekend. **Houston, Taiwan,** and **Science World Vancouver** will open *Everest* later in March.

As one LF insider put it, "*Everest* is the film to beat in '98."

EVEREST: The Rough Cut

About 300 representatives of LF theaters (mostly 15/70) were invited to a special Sunday 7 a.m. screening of an early edit of *Everest*. It ran about 40 minutes with no titles, credits, or opticals, and included placeholders for footage still to be shot. The sound track included scratch music from *Apollo 13* along with some of the music that ex-Beatle **George Harrison** is providing for the film's score.

The film centers around the trek to the top by American **Ed Viesturs** and **Jamling Norgay** (son of Tenzing Norgay, who accompanied Sir Edmund Hillary to the summit in 1953), as captured by cinematographers **David Breashears** and **Robert Schauer**. Also in the party is Araceli Segarra Roca, the first Spanish woman to reach the peak. The team attains the summit after helping to rescue survivors of a earlier attempt in which nine climbers perished.

Reaction was strongly positive. The tone was said to be upbeat and hopeful, with the story and personality of Norgay a strong point. Most viewers commented on the emotional power of the segment on the tragedy — many were moved to tears — which nevertheless did not overpower the overall message of the film. When the lights came up, director **Greg MacGillivray** received a standing ovation.

Science content was said to be strong. CGI footage of plate tectonics depicts the geologic forces that continue to push the Himalayas higher, a message reinforced by scenes of geophysicist **Roger Bilham** placing a GPS (global positioning system) receiver near the peak.

In the cold light of day, a few minor flaws could be distinguished. Some viewers commented on the picture's seeming lack of closure: only Norgay's story is followed up; we don't learn how the others are affected by their journey to the top of the world. Minor continuity problems were also spotted. However, MFF has allowed several extra months in the post-production schedule for audience testing and re-editing, and these small defects are unlikely to remain come the March premiere.

Concurrent Session: "Going Digital"

by Marty Shindler

The times they are a changin'" could have been the theme for much of this year's ISTC, but nowhere was it more apparent than in the "Going Digital" session, which played to an SRO audience.

Only a few years ago the LF community showed little interest in digital film technologies. CGI (computer generated imagery) appeared in only a handful of films and the experiences of those producers and directors were not always favorable. Common complaints included high cost, frequent production delays, and inadequate resolution for the large screen. Compositing CGI and live action or multiple live action shots was rarely feasible with the computer power then available. Those *were* the days, but not any more.

Recently there has been a remarkable increase in the LF use of digital film technologies. Most LF films made today include some digitally created or enhanced footage. LF producers now have all the high-tech tools that mainstream filmmakers enjoy. This was evident in this year's New Films, as well as in the Films in Progress and New Film Projects.

The "Going Digital" session included a number of the preeminent artists and technologists who have used digital in their work, including pure CGI, sophisticated composites, image enhancements, and video-to-LF conversions. (The Technical Sessions also presented some brilliant computer animation in 3D.)

Participants included moderator **Chris Reyna** of **Imagica USA**, **Daniel White** of **Big Films, Inc.**, **Mike Boudry** of **Computer Film Company**, **David Keighley** of **David Keighley Productions, Ltd./70mm Inc.**, **Xavier Nicholas** of **Ex Machina**, and **Ben Stassen** of **New Wave International**. Most showed representative samples of their work and all discussed the capabilities that their facilities possessed for handling LF images digitally. There was also discussion of how traditional techniques are still valid for many applications and at a lower cost than digital. All agreed that hi-tech alone is insufficient, and that a strong story is needed to engage the audience.

The conversation also touched on the evolving marketplace, which requires novel products to feed the growing

*(See **DIGITAL** on page 9)*

MAC Award Winners

In 1997 the ISTC marketing Committee launched the first MAC Awards contest, to recognize "Marketing Achievement and Creativity" (hence MAC) by member theaters.

Eligible were marketing materials for LF films released between May 1996 and July 1997. Entries were judged "on the entire marketing plan, including the marketing goals and strategies, the marketing components including advertising, publicity, promotions and sponsorship, and collateral materials."

Other criteria included creativity in execution, and results. Judging was done by an LF theater marketing director and other marketing professionals.

First Prize went to The **BMW Pavilion** in Capetown, South Africa, for its "Extreme Theme" film festival campaign.

Second Prize was awarded to the **Houston Museum of Natural Science** for its promotion of ***Alaska***.

Third Prize was won by **IMAX Les Ailes** in Brossard, Quebec, for its marketing of ***L5*** and ***Survival Island.***

An Honorable Mention went to the Ft. Lauderdale's **Museum of Discovery and Science** for its ***Into the Deep*** campaign.

The winning entries were displayed in the Trade Show exhibition hall at the Vancouver conference.

Films in Production

Films for which some 15/70 footage has been shot. All are 2D unless otherwise noted. *Keiko's Story*, announced in the conference program, was withdrawn. (*Descriptions in quotation marks are taken from the films' publicity materials.)*

The Adventures of Stanley 'D' *Produced by Big Films, Inc. Winter 1997.*

"*Jurassic Park* meets National Geographic meets *Quest for Fire.*"

Africa's Elephant Kingdom *Produced by Discovery Channel Pictures, directed by Michael Caulfield, distributed by Imax Corporation. May 1998.*

"Enter the secret realm of the largest land animals on Earth. Follow in the footprints of one special elephant family as they survive on the canvas of Africa."

Atlantis of the Sands *Produced by New Wave International, directed by Ben Stassen. Fall 1998.*

"Advanced space imaging technology reveals ancient mysteries."

Dolphins *Produced by MacGillivray Freeman Films, directed by Greg MacGillivray, distributed by MacGillivray Freeman Film Distribution Company. December 1999.*

"Observe the behavior of one of the most intriguing sea creatures with two marine scientists and discover why these ocean mammals are loved by people around the world."

Encounter in the 3rd Dimension *Produced by New Wave International, directed by Ben Stassen. 3D. Summer 1998.*

"Immerse yourself in the science and magic of 3D cinema."

Everest *Produced by MacGillivray Freeman Films, directed by Greg MacGillivray distributed by MacGillivray Freeman Film Distribution Company. March 1998.*

"An inspirational and spell-binding ascent with a daring team of climbers who found hope, beauty, and triumph in the wake of tragedy on the world's highest mountain."

The Greatest Places *Produced by the Science Museum of Minnesota, directed by Mal Wolfe, distributed by the Science Museum of Minnesota. February 1997.*

"An educational journey to seven of the most dynamic landscapes on earth: Madagascar, Greenland, Tibet, Amazon River, Iguazu Falls [Argentina], Namib Desert, Okavango Delta [Angola]."

The Imax Nutcracker *Produced by Imax Corporation, directed by Christine Edzard, distributed by Imax Corporation. 3D. Fall 1997.*

"A wonderful enchanted kingdom of spun sugar, ruled by a wooden soldier prince, will spring to life through the magic of the IMAX medium."

Invisible Worlds *Produced by Nova Large Format Films. 2001.*

"Using revolutionary microphotography, this film explores mysterious unseen worlds invisible to the naked eye, like the wonders in a drop of water, the life of insect societies, and the miracle of life's beginnings."

Large Format Show Opener *Produced by New Wave International. Spring 1998.*

"A short film (5 minutes) which introduces audiences to the large format motion picture medium."

Life on the Edge *Produced by Complex Systems Research, Inc. 2001.*

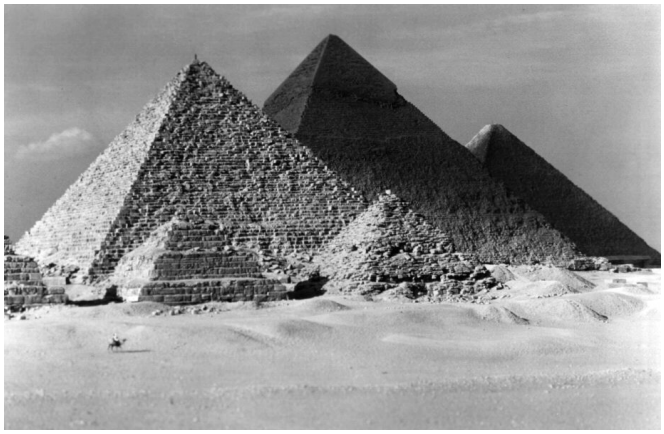
"Explores some of the harsh environments in which life has recently been found to thrive: inside nuclear reactors, in boiling water of corrosive hot springs, inside frozen rocks of Antarctica."

Mark Twain's America *Produced by Sony New Technologies and Ogden Entertainment, directed by Stephen Low, distributed by Sony Pictures Classics. 3D. March 1998.*

"*Mark Twain's America* will rekindle the spirit of this great man and tell not just his story but that of a great nation."

Mysteries of Egypt *Produced by Destination Cinema and National Geographic Television in association with NOVA/WGBH Boston, Museum of Science and Industry – Chicago, Canadian Museum of Civilization, and Centex Investment, Ltd., directed by Bruce Neibaur, distributed by Destination Cinema. Spring 1998.*

"Follow the burial and subsequent rediscovery of the fabled Tutankhamen as well as many of the modern scientific techniques used to study the ancient Egyptian culture."



The Old Man and the Sea *Produced by Productions Pascal Blais, directed by Alexander Petrov. Early 1999.*

An animated adaptation of the Ernest Hemingway story, combined with a look at the life of the author, to celebrate the 100th anniversary of his birth.

Rodeo *Produced by Shaftesbury Films, Inc., directed by David Douglas. 1998.*

"The thrills, action and people of the rodeo, from the director of the Academy-Award-nominated film *Fires of Kuwait.*"

Sacred Volcanoes *Produced by Graphic Films, directed by George Casey. Summer 1999.*

"A scientific investigation of the immense forces that shape our planet and a human investigation of the people who live in the shadow of destruction."

Solarmax *Produced by Heliograph, directed by John Weiley. September 1998.*

"Set the controls for the heart of the sun."

T. Rex: Back to the Cretaceous *Produced by Imax Corporation, direct by Brett Leonard, distributed by Imax Corporation. 3D. Fall 1998.*

"Follows 16-year-old Ally Hayden, the daughter of a world-renowned paleontologist, on a remarkable pre-historic adventure as she is magically transported back through 65 million years."

Volcano: The Lost City of Pompeii *Produced by Nova Large Format Films. Fall 1999.*

"Nineteen centuries ago, Mt. Vesuvius erupted and entombed 3,000 people of Pompeii and Herculaneum in a sea of lava. This film follows scientists to these lost Roman cities and into Vesuvius itself."

Wildfire *Produced by Discovery Channel Pictures in association with BPP/The Principal Film Company, directed by Mike Slee. Fall 1998.*

"Audiences will spend a summer in the lives of the young men and women who do battle with the wildland fires which rage through North America every year."

Yangtze: The Longest River of China *Produced by Dentsu Tec Inc., and the China Research Institute of Film Science and Technology, distributed by Dentsu Tec Inc. Summer 1998.*

"The story of the ancient and ongoing relationship between wilderness and civilization, between the Great River of China and the people who exist along its banks."

Yosemite *Produced by Summerhayes Films, Inc. and Harrah's Film Corp. Directed by Soames Summerhayes. Distributed by Summerhayes Films, Inc. and Harrah's Film Corp. March 1999.*

"Celebrates the wonders of nature through the lens of both animal and human experiences. *Yosemite* travels the four seasons with real-life stories about the park's rich history and diverse wildlife."

Films in Development

Projects which had not shot 15/70 footage as of late September. Films marked with an asterisk were not listed as New Film Projects in the ISTC Conference Program.

*Adventures in the Third Dimension.** Imax Corporation. (905) 403-6500
The Art of Nature. Earthviews Productions. (415) 921-5043
L'Arte Vetraria. One Nation Entertainment. (514) 254-0838
Australia. MacGillivray Freeman Films. (714) 494-1055
*Australia: The Land Down Under.** Destination Cinema. (801) 392-2001
The Big Dance. Alter/Vision. (773) 404-7279
Buffalo Nation. National Wildlife Productions. (703) 790-4077
Caribbean. MacGillivray Freeman Films. (714) 494-1055
*CGI Compilation Film.** Imax Corporation. (905) 403-6500
Children of the Glacier, A Great Lakes Odyssey. MediaMatters. (415) 456-2020
China: Kingdom of the Great Panda. Destination Cinema. (801) 392-2001
Cocos: Island of Sharks. Nova/WGBH. (617) 492-2777 x4336
Cry Wolf. Destination Cinema. (801) 392-2001
Deep. Wild Child Entertainment. (203) 888-2405
Dinosaur. MacGillivray Freeman Films. (714) 494-1055
*Dolphins.** Imax Corporation. (905) 403-6500
Earthfire: Power of the Planet. Watershed Productions. (505) 989-3203
*Endangered Species.** Walleye Productions (416) 214-4755
*Extreme.** Imax Corporation. (905) 403-6500
Fireworks. L.T.B. Productions. (416) 360-0053
*Flight of Fancy.** Imax Corporation. (905) 403-6500
*Galapagos.** Imax Corporation. (905) 403-6500
Goin' Sonic. Silverlining Productions. (415) 256-9700
Going for the Gold. Super 70 Entertainment and Wild Child Entertainment. (203) 888-2405
Gold Fever. Science North. (705) 522-3701
Guinever's Gifts. Wild Child Entertainment. (203) 888-2405
*Iceman.** Imax Corporation. (905) 403-6500
Journey to the Water Planet. Stockholm Environment Institute + (46) 8 220070
Living With the Great Bears. Science North. (705) 522-3701
Keiko's Story, The Final Journey Home. World Odyssey. (650) 941-7831
*The Lady and The Panda.** Imax Corporation. (905) 403-6500
*Making Contact.** Imax Corporation. (905) 403-6500
Migrations. Graphic Films and Houston Museum of Natural Science. (213) 851-4100
Native Visions. Wildway Productions.
Olympic Glory. EMC Films. (610) 225-7200
Predators of the Everglades. Destination Cinema. (801) 392-2001
Really Big Sounds. Miramar Productions (206) 284-4700
Romancing the Train. L.T.B. Productions. (416) 360-0053
Space Journey. MacGillivray Freeman Films. (714) 494-1055
*The Spirit of Haida Gwaii.** Longhouse Productions, Ltd. (604) 943-2332
*Supertrain.** Stephen Low Productions. (514) 633-6036
Truk Lagoon. EMC Films. (610) 225-7200
*Up, Up, and Away.** National Air and Space Museum (202) 357-1371
*Wild Dolphins.** Destination Cinema. (801) 392-2001
Wolves. Primesco International. (514) 874-9551
Women With Wings. Silverlining Productions. (415) 256-9700

*(From **ISTC** on page 1)*

Kodak photo studio in which delegates could be electronically inserted into shots of the Rolling Stones onstage, a Tyrannosaurus, or the top of Mt. Everest. The **Stephen Low Company** brought an Indy car, and had driver/cameraman/legend **Mario Andretti** available for autographs and photos.

A significant innovation at this conference was the elimination of the "Works in Progress" sessions which previously had given people developing new films five minutes each to show slides or discuss their ideas. The problem was that one often had to sit through a number of dull talks (frequently on projects that later disappeared) in the hope of catching one or two of interest. Despite this, the Works in Progress sessions were always well attended, because no one wanted to miss the chance of getting the first word on the next hot film.

In their place, two hours on Sunday morning and a number of tables on the Trade Show floor were set aside for people with nascent LF projects. This arrangement allowed you to choose the projects you were most interested in, then pick up the literature and meet with the principals for as long you wished. And if you weren't interested in any of them, you had all Sunday morning to conduct other business or just take it easy, an unheard-of luxury at recent ISTCs. Coming after several days of frenzied activity, it was a welcome breather.

A practical advantage of the Vancouver site was its geography. No, not the surrounding mountains and picturesque bay, although the scenery definitely enhanced the aesthetics of the conference. But the fact that nearly all the sites were in

(Continued on page 9)

Imax's Heavy Slate

Imax Corporation is producing or developing more than 20 LF films, according to a September 17 press release and statements made at IMAX Day (see page 3) and during the ISTC conference. The films announced include documentaries and dramas, with a few apparently straddling that divide, in both 2D and 3D formats. Many of the announced films are being helmed by Hollywood directors new to the giant screen medium.

First up is ***The IMAX Nutcracker***, due to be released on November 28, 1997. Not to be confused with the filmed ballet production that was announced by **Rosalini Films** in Galveston in 1995, this 3D production is a non-ballet adaptation of the Hoffmann story set (and shot) in modern day England. (Rosalini's film is currently on hold.) *The IMAX Nutcracker* is directed by **Christine Edzard**, whose previous credits include 1988's 6-hour *Little Dorrit* with Alec Guinness and *Tales of Beatrix Potter*.

Africa's Elephant Kingdom, produced by **Discovery Channel Pictures** and distributed by Imax, is in post, and will be released in May of 1998. The documentary follows **Dr. Iain Douglas-Hamilton**'s researches in Kenya's Amboseli National Park.

Shooting began in September for ***T. rex: Back to the Cretaceous***, a drama about a 16-year-old girl's magical trip through time. Directed in 3D by Hollywood FX maven **Brett Leonard** (*Lawnmower Man* and *Virtuosity*), it is set for a Fall 1998 release.

In early 1999 look for ***Extreme*** from **Fat World Productions** and distributed by Imax, about such extreme sports as snowboarding, windsurfing, and base jumping. Narrated by **Christopher Reeve**.

Island of the Sharks will follow in the summer of 1999. A documentary produced by **Nova Large Format Films** and directed by **Howard Hall** (***Into The Deep***), it is being filmed in the Cocos Islands off of Costa Rica. (Nova announced the film at the ISTC as *Cocos: Island of the Sharks*.)

Further down the pike are:

Dolphins. Not to be confused with **MacGillivray Freeman**'s or **Destination Cinema**'s dolphin projects. This one is a drama written by **Michael Miner**, writer of *Robocop*. 3D.

Galapagos. With **Smithsonian Institution** and **Mandalay Media**. Nature documentary, directed by **Al Giddings** and **Dave Clark**.

Flight of Fancy. Time travelling kids in a drama by writer/director **Thom Eberhard** (*Honey I Blew Up the Kids*).

Making Contact. A UFO researcher is mysteriously abducted. 3D.

Adventures in the Third Dimension. Detective mystery centering on 3D technology.

The Lady and the Panda. Drama about real-life 1930s panda researcher Ruth Harkness.

Iceman. The 5,000-year-old remains of a man found frozen in the Alps are studied, and the man's life and death are recreated.

CGI Compilation Film. Review of computer animation. 3D.

Finally, the much-vaunted 3D ***Star Trek*** film is still in development with **Paramount**, but little detail is available about cast, crew, budget, or scheduling.

(Continued from page 8)

close proximity to one another made the whole week less hectic and demanding. Most of the hotels were only a few blocks' walk from the Convention Centre in Canada Place, and Science World was an easy 10-minute ride on the pleasant and efficient Sky Train. Significantly less time was spent moving between conference sites than in many previous meetings.

Last but not least, the weather was gorgeous for the entire week. Temps held between 18° and 24° C (that's 65° – 75° Fahrenheit for you non-metric types) with sunny skies and no hint of the precipitation the region is noted for.

All told, ISTC '97 was simply exemplary. Kudos to conference hosts **Ruth Heyes** of the CN IMAX Theater and **Ray Lord** of Science World British Columbia, assisted by **Joanna Shillington** and the staff of Events by Design, for a year of unseen preparation that paid off handsomely. There were no visible technical flubs, thanks to the considerable exertions of **Ingrid Lae**, Chief Projectionist of Science World, and **James McLeman,** CP at the CN IMAX theater, and their respective staffs. Finally, thanks go to Conference Committee Chair **Freda Nicholson** and her committee for one of the most enjoyable gatherings in recent memory.

*(From **DIGITAL** on page 6)*

number of LF theaters. From the nucleus of museums and location-based entertainment venues, the market is growing to include more commercial theaters. This growth in theaters will spur an increase in production, which will in turn spur theater construction. Digital film technologies are certain to be an ingredient of many, if not most, new LF films, panel and audience agreed.

[Future articles on digital technology will define key terms and describe the digital production process.]

Marty Shindler, now a consultant, has worked at Industrial Light & Magic and Cinesite/Kodak. E-mail: shindler@aol.com.

Format Venue." Participating were **Steve Marble** of **Catalyst Entertainment**, **Scott Memmott** of **World Cinemax Productions**, **Bill Peters** from the **Calgary Science Center**, and **Bob Whittingham** of Australia's **Maxvision Pty. Ltd**.

Peterson detailed the evaluation process White Oak uses to guide its clients to a format selection. Calgary's Peters called for more LF films shot specifically for the dome to avoid the perspective distortion experienced when a flat screen film is projected on a hemisphere. (MaxImage thought of **Steve Judson's *Homeland,*** made for Singapore.)

Peter Crane's amusing luncheon keynote was a witty ramble through the history of Large Format, told as only a true veteran can. He likened the growth of LF to geological development, building through successive phases from the creeping "Tectonic Plate Movement" of the early days to the "Full Scale Eruption" currently shaking the industry. Crane wondered whether the future of the industry would bring destruction, like Mt. St. Helens, or the formation of a paradise, like Hawaii.

The most lively session was the afternoon "LF Filmmakers' Forum." **Bayley Silleck** (dir. ***Cosmic Voyage***) appealed for more attention to the art of writing for LF films. He pointed to humor as a tool that has been underused in the medium. "Humor can help to achieve that elusive goal of entertaining and educating all at once." Silleck pleaded for an alternative to the committee approach to making films, a sentiment that was warmly applauded.

Laurel Ladevich (co-prod. ***Special Effects***) agreed, warning that "quality control" exercised by institutions and sponsors is as likely to keep quality down as to bring it up. "Filmmakers should not be considered as technicians who have to be carefully managed so they don't go out of control."

Dennis Earl Moore (dir. ***Living Planet***) suggested that there is a problem with how LF films are made: "The current process is to write a loose treatment or detailed script, and then a wish list. Then film what money and time and circumstances allow. Then write a detailed description, called variously a narrative and/or a narration that describes what you wanted to show the audience."

Filmmakers should "put on film – which is a *visual* medium – that which they intended to show in the first place, instead of telling you a story about how it was kind of *like* what you're seeing. We're making films that are telling people how to see things that they aren't really seeing, and I think they feel cheated."

"The way to get a great film is to get the right person to make it, then *trust him.*

And even when it gets really scary, *still trust him.*

And when the film bombs, *then* you can kick the shit out of him. "

–John Weiley

John Weiley (dir. ***Antarctica***) described some of the difficulties of making 3D films, not the least of which is that "you're going to lose a huge amount of money." Although the industry seems not to be admitting it, attendance at theaters is dropping from an average of 200,000 in the early '90s to an average of 125,000 today, according to Weiley.

This is brought on by multi-film programming at theaters that formerly booked only one film at a time, and although it is ameliorated somewhat by growth in the number of theaters, Weiley expressed the need for enough theaters to build a market that will make films profitable. The Australian director also echoed the comments of other panel members about the freedom needed to make a high-quality film.

"IMAX is essentially a medium trying to tell a short story in a miasma of detail worthy of Tolstoy."
– Dennis Earl Moore

Kieth Merrill (dir. ***Amazon***) related his confrontation with a number of museums who declined to accept his original version of *Amazon* because the native peoples in the film appear in their natural unclothed state. He was frustrated that museums felt this was inappropriate in the museum context, but relented and produced a "sanitized" version. "After 25 years of making movies, an Academy Award, 12 IMAX projects, all these marvelous experiences, my career is reduced to sitting at an Avid with a grease pencil saying, 'Wait a minute; there's a penis.'"

Despite this, Merrill doesn't believe there are bad guys in this situation. "If [museums] feel that seeing naked Zoë Indian people somehow is offensive to their audiences, certainly it's their prerogative. They're the ones that have to answer the telephones."

In the General Membership meeting that followed the Filmmakers Session, President **Chris Reyna** discussed the LFCA's effort to develop international technical standards for 15/70 and 8/70 cameras and projectors, through the **Society of Motion Picture and Television Engineers** (SMPTE). In November LFCA will submit proposed standards to the SMPTE Film Committee which will review and seek comments on them for one year, as part of its ratification process. Interested parties are invited to make their suggestions on technical standards to Reyna

The General Membership meeting also included the election of new board members and the announcement of the site of the 1998 LFCA conference. (See articles at right.)

A Glimpse of LF Marketing In Japan

During the "Marketing Large Format Films and Theaters" session at the LFCA Conference, **Kasho Furuya**, President of **Cinema Japan Company, Ltd**. and Japanese representative for **Destination Cinema**, presented a concise but illuminating picture of the Japanese LF market. Although Japan is home to more LF theaters – over 60 – than any country except the USA, few Western observers understand the market well.

Furuya stated that of the country's theaters, a majority are not 15/70 but **Goto**'s 10/70 format, which is virtually unknown outside Japan. 90% of Japanese theaters are owned by local government agencies, and operate on very different policies than their less numerous (but growing) commercial counterparts. Furuya described a number of these differences, as outlined in the table below.

Finally, Furuya pointed out that although the Japanese non-profits' small budgets often preclude their sending representatives to conferences such as the ISTC and LFCA, he predicted that members who visited Japanese LF theaters would find themselves warmly welcomed.

	Non-Profit Theaters	**Commercial Theaters**
Programming	Space themes. Many are named "Space Theaters"	General, popular interest
Booking decisions	Made by government agencies that own theaters. Theater managers have little autonomy	Theater management decides.
Budgets	Prepared twice a year: April, Sept.	Once a year
Publicity and Advertising	Little or no budget	Much larger budgets, often use publicity resources of parent company: e.g. Sony, Fujitsu Electronics, Sapporo Brewing.
Target Audience	School groups	General public
Scheduling	2 –3 films per day, interspersed with planetarium shows. [The 10/70 system was designed to complement Goto's planetarium projector, so all 10/70 theaters are also planetariums.] No evening shows.	5 or more per day, plus evening shows.
Payment practices	Lease agreement with monthly payments	Single, flat-fee payments

LFCA Declares Independence

At the second annual conference of the LFCA, President **Christopher Reyna** announced that future meetings would no longer tag onto the **International Space Theater Consortium** (ISTC) annual conference, as they have for the previous two years. Reyna announced that the next conference would be held in Los Angeles in May 1998, with precise dates still to be determined.

Reyna cited the desire on the part of many members to establish a separate identity from the ISTC, to show films during the conference (including the possibility of retrospectives of older material), and to have a "permanent" location. A conference in L.A. will reduce print and other shipping costs, offer increased sponsorship potential, and will be convenient for LFCA members, most of whom do some business in Hollywood, said Reyna.

Jeffrey Rudolph, Executive Director of the **California Museum of Science and Industry**, has agreed to host the meeting in the museum's new IMAX 3D theater, which will open in February. Reyna said that **Universal Studios** and **Disney** have expressed interest in participating, with the possibility of behind-the-scenes looks at their specialty theaters. **Iwerks Entertainment** has also volunteered to arrange 8/70 screenings.

The 1998 LFCA conference may be timed to lead into or follow the **American Association of Museums** (AAM) conference, May 10 - 14, also in L.A.

An election to replace seven board members whose terms were expiring, or who werre resigning, was held in the General Membership meeting. Retiring or resigning were:

Myles Connolly	MacGillivray Freeman Films
Michael Crane	Peter Crane Associates
Dale Etheridge	CCSN Planetarium
James Horn	Morehead Planetarium
Arthur Johnson	Fleischmann Planetarium
Don Stults	Iwerks Entertainment
Robert Whittingham	Maxvision Pty.

Elected were:

Bill Bennett	MacGillivray Freeman Films
Michael Boudry	Computer Film Company
Teresa Coudry-Davia	Arizona Science Center
Jean-Francois Delorme	Delorme Films
Dale Etheridge	CCSN Planetarium
Arthur Johnson	Fleischmann Planetarium
Dennis Earl Moore	Dennis Earl Moore Productions

Art Johnson remains VP for the Americas, and Steve Thorburn was appointed by the Board to replace James Horn as Secretary.

Bookings: October 1997 by Film

Films shown at least once during the month

The data on the following pages are the result of the first professional effort to systematically collect and publish booking information on LF films. It should be noted, however, that these lists are not warranted to be comprehensive nor accurate in every detail, despite our best efforts to make them so. They have been compiled from a number of sources, including a survey of LF theaters, distributors, the World Wide Web, telephone conversations, and others.

We will make every effort to improve the thoroughness, accuracy and usefulness of these data. If your theater or film is not represented here, please get in touch with us to update our listings.

See page 16 for a key to the film abreviations.

Film	Theater	Open	Close	St
Alaska	Calgary EC	7/1/97	10/31/97	
	Cincinnati	5/17/97	11/18/97	
	Duluth	10/23/97	11/6/97	
	Houston MNS	4/12/97	12/31/97	A
	Indianapolis CMI	6/27/97	10/14/97	
	Los Angeles	6/20/97	10/31/97	A
	Louisville	9/6/97	5/8/98	
	Munich	5/22/97	12/31/97	E
	Ontario Mills	10/3/97	2/5/98	
	Paris Def	10/15/97	12/31/97	B
	Paris Def	6/24/97	10/14/97	A
	Philadelphia	6/13/97	1/29/98	A
	San Diego	10/17/97	6/30/98	
	Scottsdale	5/15/97	10/31/97	A
	Toronto OSC	5/31/97	11/30/97	A
	Vancouver CN	4/11/97	10/15/97	A
	Vienna	9/26/97	1/8/98	A
	Winnipeg	7/1/97	11/30/97	
Antarc	Sydney	9/26/96	12/31/97	B
ATS	Aguascalientes	10/1/97	3/31/98	
	Calgary SC	5/10/97	10/10/97	B
	Cape Town	7/14/95	12/31/98	B
	Cleveland	5/15/97	11/30/97	
	Edmonton	9/2/97	10/5/97	
	Fort Lauderdale	8/22/97	10/15/97	F
	Fort Worth	5/16/97	10/31/97	B
	Los Angeles	6/20/97	10/31/97	B
	Lucerne	10/15/96	12/31/97	B
	Madrid	9/14/97	8/31/98	
	Mexico City	10/5/97	5/31/98	
	Milwaukee	10/25/97	6/5/98	
	Seville	5/15/96	10/16/97	
	Sydney	3/15/97	11/30/97	A
	Tampa	6/20/97	12/18/97	
ATSOT	Barcelona	5/1/97	4/30/98	A
	Minnesota Zoo	10/1/97	12/31/97	B
	Ontario Edw	3/1/97	3/31/98	A
	Paris Def	6/24/97	12/31/97	B
	Quebec	10/1/97	1/31/98	
	Sinsheim	9/1/97	12/31/97	
	Sydney	10/1/97	1/31/98	
Beavers	Branson	5/1/97	5/1/98	E
	Edmonton	10/6/97	12/31/97	
	Madrid	7/1/97	6/30/98	B
BP	Speyer	5/18/95	12/31/97	B
	Valencia	7/1/97	4/30/98	A
Chronos	Norwalk	6/16/97	11/22/97	B
CV	Atlanta FMNH	10/1/97	3/31/98	
	Copenhagen	1/28/97	2/28/98	A
CV	Edmonton	10/6/97	12/31/97	
	Hampton	10/1/96	1/1/98	A
	New York NH	7/1/97	12/31/97	B
	Phoenix	4/5/97	11/14/97	A
	Poitiers Omni	2/7/97	2/28/98	
	Stockholm	10/10/97	11/20/97	B
	Taipei Obs	3/1/97	12/31/97	
	Tokorozawa	10/1/97	12/31/97	
	Vancouver SW	9/15/97	11/6/97	B
	Vila Franca	3/1/97	3/1/98	A
	Wash NASM	8/8/96	12/31/98	A
DIA	Hutchinson	1/1/96	12/31/97	E
	KSC 1	7/21/95	12/31/99	A
	Lucerne	7/1/97	6/30/98	
	Valencia	7/1/97	4/30/98	B
	Xalapa	1/1/97	12/31/97	A
DIS	Hastings	9/30/97	10/5/97	
DIS	Hutchinson	1/1/96	12/31/97	E
	Kitakyushu	4/1/97	3/31/98	
	Richmond	9/1/97	12/5/97	E
EC	San Simeon	1/1/96	12/31/98	A
EMSH	Seattle Omni	1/1/96	12/31/98	A
EOTS	Poitiers Solido	6/1/97	11/30/97	
FITS	Poitiers MC	2/1/97	2/28/98	A
Flyers	Warner Robins	7/1/92	12/31/98	A
FMHG	Chattanooga	4/1/97	12/31/97	A
	Galveston	5/24/97	11/30/97	B
	Montreal	9/12/97	4/8/98	B
	New Orleans	7/1/97	11/30/97	
	Quebec	7/1/97	10/31/97	
	Vancouver CN	6/1/97	12/31/97	A
	Virginia Beach	6/1/97	12/31/97	
FP	Monterrey	8/1/97	1/31/98	B
	Vila Franca	5/10/97	5/10/98	A
GAW	Baltimore	8/1/97	6/30/98	
	Branson	4/30/97	1/3/98	A
	Saint Louis Arch	3/3/97	3/2/98	A
	Zion	11/1/96	10/31/97	B
GC	Cape Town	3/28/97	12/31/97	A
	Grand Canyon	3/1/97	10/31/97	A
	Lucerne	3/1/97	10/31/97	A
	Norwalk	6/16/97	11/22/97	A
	Speyer	5/18/95	12/31/97	B
	Stockholm	10/10/97	11/20/97	B
	Townsville	4/1/97	10/31/97	A
Heart	Dollywood	4/10/94	12/31/98	A
HH	Honolulu DCI	12/1/91	12/31/99	A
	Monterrey	8/1/97	1/31/98	A
IA	Xalapa	1/1/97	12/31/97	E
ITD	Chattanooga	4/1/97	12/31/97	B
	Madrid	7/1/97	6/30/98	A
	Minnesota Zoo	3/1/97	12/31/97	A
	Ontario Edw	2/1/97	1/31/98	
	Poitiers Solido	2/7/97	2/28/98	A
	Sinsheim	4/28/96	12/31/97	B
	Taipei MCRC	1/1/97	12/31/97	
L5	KSC 2	10/12/96	12/31/97	A
	Las Vegas Lux	12/20/96	12/31/97	A
	Quebec	6/19/97	10/17/97	A
	Regina	4/12/97	12/31/97	B
	Singapore SC	10/1/97	3/31/98	A
	Tokyo ACM	10/1/97	3/31/98	B
LB	Sinsheim	4/28/96	12/31/97	B
LS	Boston	9/30/97	3/15/98	A
	Edmonton	9/2/97	10/5/97	
	Galveston	5/24/97	12/31/97	
	Hull	10/4/97	1/4/98	B
	Kansas City	7/1/97	10/31/97	
	Laie	5/1/95	5/31/98	B
	Leon	1/14/97	1/14/98	A
	Norfolk	6/1/94	12/31/99	A
	Seattle Omni	1/1/97	12/31/97	B
	Speyer	7/1/96	12/31/97	A
	Stockholm	10/10/97	11/20/97	B

Film	Theater	Open	Close	St
	Sydney	9/26/96	12/31/97	A
Mexico	Scottsdale	10/2/97	3/31/98	B
MOF	Branson	5/1/97	5/1/98	B
	Dayton	5/17/97	11/1/97	A
	Denver	10/3/97	3/1/98	A
	Hampton	10/1/97	3/1/98	A
	Portland	5/30/97	12/31/97	E
	Richmond	7/26/97	12/5/97	A
	Saint Paul	5/2/97	10/1/97	
	Spokane	3/1/97	12/31/97	A
	Stockholm	10/10/97	11/20/97	B
	Wash NASM	3/1/97	12/31/97	E
MOTM	Boston	5/9/97	10/9/97	B
	Chiba City	9/1/97	10/31/97	
	Cocoa	2/1/97	1/31/98	
	Tianjin	5/1/97	4/30/98	
MTM	Alamogordo	7/1/97	12/31/97	A
	Brossard	9/16/97	12/31/97	B
	Calgary EC	7/1/97	10/31/97	
	Copenhagen	6/1/97	12/31/97	
	Dallas SP	9/25/97	9/30/98	A
	Houston SCH	7/4/97	12/31/97	A
	Hull	9/1/97	1/4/98	A
	Hutchinson	5/23/97	11/30/97	A
	KSC 1	5/21/97	12/31/97	A
	Paris Def	10/15/97	3/31/98	A
	Regina	5/23/97	4/4/98	A
	Scottsdale	10/2/97	3/31/98	A
	Wash NASM	7/1/97	6/30/98	B
Niagara	Niagara	1/1/96	12/31/98	A
OLL	Branson	1/1/93	12/31/98	A
PO	Laie	1/1/96	12/31/99	B
ROF	Cape Town	11/7/96	12/31/97	B
	Hull	10/4/97	10/13/97	B
	Rotterdam	2/1/97	12/31/97	
	Vienna	7/1/97	1/8/98	B
RSATM	Hutchinson	11/13/96	12/31/97	E
	Little Rock	12/30/96	12/31/97	E
	Myrtle Beach	4/1/97	10/31/97	E
	Sydney	7/1/97	12/31/97	E
SC	Hampton	7/1/97	1/1/98	B
SE	Brussels	3/13/97	2/1/98	A
	Dallas SP	3/7/97	11/1/97	B
	Denver	3/21/97	10/2/97	A
	Las Vegas Lux	12/20/96	12/31/97	B
	Los Angeles	10/18/96	7/31/98	B
	Munich	8/15/96	12/31/97	B
	Osaka Sci	6/1/97	11/30/97	A
	Poitiers Imax	2/7/97	2/28/98	A
	Regina	12/26/96	1/1/98	A
	Santa Clara	3/1/97	11/30/97	A
	Sudbury	4/1/97	10/14/97	
	Sydney	9/26/96	12/31/97	B
	Tokorozawa	10/1/97	12/31/97	
	Toronto OSC	5/31/97	12/31/97	B
	Vila Franca	2/1/97	2/1/98	A
	Wash NASM	10/31/97	4/30/98	E
	Yokohama	4/1/97	3/31/98	A
Seasons	Atlanta FMNH	10/1/97	12/31/97	A
	Hastings	9/30/97	12/8/97	B
	Hastings	9/30/97	10/5/97	
SFTGS	Madrid	7/1/97	6/30/98	B
	Memphis	10/18/97	2/6/98	A
	Norfolk	6/1/97	12/31/97	B
SI	Brussels	4/1/97	10/8/97	B
	London ON	9/16/97	12/15/97	A
	Munich	6/20/96	12/31/97	B
	New York NH	7/1/97	12/31/97	A
SOLOE	Regina	10/9/97	10/31/97	
Speed	Coomera	12/1/96	2/28/98	B
	Sandusky	4/1/97	10/12/97	A
SSpdwy	Cape Town	10/1/97	2/28/98	A
	Chicago MSI	5/2/97	10/3/97	A
	Dallas SP	5/15/97	5/15/98	A

Film	Theater	Open	Close	St
	Edmonton	9/2/97	10/5/97	
	Fort Worth	5/16/97	10/31/97	A
	Louisville	5/1/97	10/31/97	
	Mexico City	10/1/97	5/31/98	B
	Myrtle Beach	4/1/97	10/31/97	
	Paris Geo	6/1/97	12/31/97	A
	Regina	6/12/97	5/1/98	A
	Rotterdam	6/26/97	12/31/97	
	Saint Louis SC	9/1/97	12/31/97	
	San Diego	6/1/97	10/31/97	
	Spokane	5/1/97	12/31/97	A
	Syracuse	9/1/97	12/31/97	
	Vancouver SW	4/18/97	11/6/97	A
SSymph	Nagano	10/1/96	12/31/97	
T40	London ON	9/16/97	12/31/97	B
	Memphis	6/28/97	10/17/97	A
	Memphis	10/18/97	2/6/98	B
	Scottsdale	5/15/97	10/31/97	B
	Sudbury	4/1/97	10/14/97	
TBAA	Phoenix	10/4/97	12/31/98	B
TF	Hastings	10/7/97	3/31/98	
	Hutchinson	3/15/97	12/31/97	B
	Leon	8/29/97	8/29/98	A
	Madrid	7/1/97	6/30/98	B
	Warner Robins	7/1/92	12/31/98	A
	Wash NASM	1/1/96	12/31/98	A
TR	Brussels	10/8/97	2/1/98	A
	Chicago MSI	10/1/97	3/31/98	A
	Hastings	10/14/97	3/31/98	
	Irvine	7/1/97	10/31/97	A
	Las Vegas CP	7/1/97	12/31/97	A
	Montreal	9/12/97	4/8/98	A
	New York Sony	7/1/97	10/31/97	A
	Ontario Edw	7/1/97	10/31/97	
	Philadelphia	10/1/97	1/31/98	
	Portland	10/1/97	4/30/98	A
	Stockholm	10/10/97	11/20/97	E
	Sydney	7/1/97	7/1/98	A
TRF	Albuquerque	9/16/97	3/15/98	A
	Detroit	1/1/97	12/31/97	E
	Edmonton	10/6/97	12/31/97	
	Hastings	9/30/97	12/8/97	A
TTL	Dallas SP	6/15/96	12/31/97	A
	Orlando OSC	7/1/97	12/31/97	A
VLBP	Shima	1/1/96	12/31/97	
WABOS	Valencia	7/1/97	4/30/98	B
WATE	Calgary SC	5/10/97	10/10/97	A
	Katoomba	6/1/97	12/31/98	
Whales	Baltimore	5/2/97	11/1/97	A
	Cape Town	6/1/97	6/30/99	A
	Cincinnati	10/18/97	2/28/98	
	Fort Worth	6/30/97	12/31/97	A
	Hong Kong	5/6/97	12/31/97	A
	Lucerne	7/1/97	1/31/98	A
	Memphis	6/28/97	10/17/97	B
	Nagoya OT	4/1/97	3/31/98	A
	Omaha	3/1/97	3/1/98	A
	Pittsburgh	6/13/97	12/11/97	A
	Saint Paul	10/1/97	3/31/98	A
	San Diego	2/21/97	10/31/97	A
	Seattle Omni	7/18/97	1/31/98	B
	Seoul	7/5/97	11/30/97	A
	Speyer	6/27/97	12/31/97	A
	Taipei MCRC	7/1/97	12/31/97	A
	Townsville	4/1/97	10/31/97	A
	Vienna	7/1/97	1/8/98	B
	Wash NASM	2/15/97	10/30/97	E
WOC	Brossard	9/16/97	4/30/98	A
	Chiba City	8/1/97	12/31/97	A
	Hull	4/1/97	10/3/97	A
	Madrid	5/1/97	5/1/98	A
	Poitiers Imax 3D	2/7/97	2/28/98	A
	Shakopee	5/1/97	10/31/97	A
	Sinsheim	3/1/97	10/5/97	A

	Tokyo Sony	4/1/97	10/31/97	A
Yell	Munich	3/30/97	12/31/97	B
	Yellowstone	5/1/97	4/30/98	A
ZC	Kanagawa	4/23/97	10/19/97	A
	Zion	5/24/94	12/31/98	A

October 1997 by Theater

Theater	Film	Open	Close	St
Aguascalientes	ATS	10/1/97	3/31/98	
Alamogordo	MTM	7/1/97	12/31/97	A
Albuquerque	TRF	9/16/97	3/15/98	A
Atlanta FMNH	CV	10/1/97	3/31/98	
	Seasons	10/1/97	12/31/97	A
Baltimore	GAW	8/1/97	6/30/98	
	Whales	5/2/97	11/1/97	A
Barcelona	ATSOT	5/1/97	4/30/98	A
Boston	LS	9/30/97	3/15/98	A
	MOTM	5/9/97	10/9/97	B
Bradford	CLOSED	10/1/97	12/31/98	
Branson	Beavers	5/1/97	5/1/98	E
	GAW	4/30/97	1/3/98	A
	MOF	5/1/97	5/1/98	B
	OLL	1/1/93	12/31/98	A
Brossard	MTM	9/16/97	12/31/97	B
	WOC	9/16/97	4/30/98	A
Brussels	SE	3/13/97	2/1/98	A
	SI	4/1/97	10/8/97	B
	TR	10/8/97	2/1/98	A
Calgary EC	Alaska	7/1/97	10/31/97	
	MTM	7/1/97	10/31/97	
Calgary SC	ATS	5/10/97	10/10/97	B
	WATE	5/10/97	10/10/97	A
Cape Town	ATS	7/14/95	12/31/98	B
	GC	3/28/97	12/31/97	A
	ROF	11/7/96	12/31/97	B
	SSpdwy	10/1/97	2/28/98	A
	Whales	6/1/97	6/30/99	A
Chattanooga	FMHG	4/1/97	12/31/97	A
	ITD	4/1/97	12/31/97	B
Chiba City	MOTM	9/1/97	10/31/97	
City	WOC	8/1/97	12/31/97	A
Chicago MSI	Sspdwy	5/2/97	10/3/97	A
	TR	10/1/97	3/31/98	A
Cincinnati	Alaska	5/17/97	11/18/97	
	Whales	10/18/97	2/28/98	
Cleveland	ATS	5/15/97	11/30/97	
Cocoa	MOTM	2/1/97	1/31/98	
Coomera	Speed	12/1/96	2/28/98	B
Copenhagen	CV	1/28/97	2/28/98	A
	MTM	6/1/97	12/31/97	
Dallas SP	MTM	9/25/97	9/30/98	A
	SE	3/7/97	11/1/97	B
	SSpdwy	5/15/97	5/15/98	A
	TTL	6/15/96	12/31/97	A
Dayton	MOF	5/17/97	11/1/97	A
Denver	MOF	10/3/97	3/1/98	A
	SE	3/21/97	10/2/97	A
Detroit	TRF	1/1/97	12/31/97	E
Dollywood	Heart	4/10/94	12/31/98	A
Duluth	Alaska	10/23/97	11/6/97	
Edmonton	ATS	9/2/97	10/5/97	
	Beavers	10/6/97	12/31/97	
	CV	10/6/97	12/31/97	
	LS	9/2/97	10/5/97	
	Sspdwy	9/2/97	10/5/97	
	TRF	10/6/97	12/31/97	
Fort Lauderdale	ATS	8/22/97	10/15/97	F
Fort Worth	ATS	5/16/97	10/31/97	B
	SSpdwy	5/16/97	10/31/97	A
	Whales	6/30/97	12/31/97	A
Galveston	FMHG	5/24/97	11/30/97	B
	LS	5/24/97	12/31/97	
Grand Canyon	GC	3/1/97	10/31/97	A
Gurnee	Closed	10/1/97	3/31/98	
Hampton	CV	10/1/96	1/1/98	A
	MOF	10/1/97	3/1/98	A
	SC	7/1/97	1/1/98	B
Hastings	DIS	9/30/97	10/5/97	
	Seasons	9/30/97	12/8/97	B
	Seasons	9/30/97	10/5/97	
	TF	10/7/97	3/31/98	
	TR	10/14/97	3/31/98	
	TRF	9/30/97	12/8/97	A
Hong Kong	Whales	5/6/97	12/31/97	A
Honolulu DCI	HH	12/1/91	12/31/99	A
Houston MNS	Alaska	4/12/97	12/31/97	A
Houston SCH	MTM	7/4/97	12/31/97	A
Hull	LS	10/4/97	1/4/98	B
	MTM	9/1/97	1/4/98	A
	ROF	10/4/97	10/13/97	B
	WOC	4/1/97	10/3/97	A
Hutchinson	DIA	1/1/96	12/31/97	E
	DIS	1/1/96	12/31/97	E
	MTM	5/23/97	11/30/97	A
	RSATM	11/13/96	12/31/97	E
	TF	3/15/97	12/31/97	B
Indianapolis CMI	Alaska	6/27/97	10/14/97	
Irvine	TR	7/1/97	10/31/97	A
Kanagawa	ZC	4/23/97	10/19/97	A
Kansas City	LS	7/1/97	10/31/97	
Katoomba	WATE	6/1/97	12/31/98	
Kitakyushu	DIS	4/1/97	3/31/98	
KSC 1	DIA	7/21/95	12/31/99	A
	MTM	5/21/97	12/31/97	A
KSC 2	L5	10/12/96	12/31/97	A
Laie	LS	5/1/95	5/31/98	B
	PO	1/1/96	12/31/99	B
Las Vegas CP	TR	7/1/97	12/31/97	A
Las Vegas Lux	L5	12/20/96	12/31/97	A
	SE	12/20/96	12/31/97	B
Leon	LS	1/14/97	1/14/98	A
	TF	8/29/97	8/29/98	A
Little Rock	RSATM	12/30/96	12/31/97	E
London ON	SI	9/16/97	12/15/97	A

Theater	Film	Open	Close	St
	T40	9/16/97	12/31/97	B
Los Angeles	Alaska	6/20/97	10/31/97	A
	ATS	6/20/97	10/31/97	B
	SE	10/18/96	7/31/98	B
Louisville	Alaska	9/6/97	5/8/98	
	SSpdwy	5/1/97	10/31/97	
Lucerne	ATS	10/15/96	12/31/97	B
	DIA	7/1/97	6/30/98	
	GC	3/1/97	10/31/97	A
	Whales	7/1/97	1/31/98	A
Madrid	ATS	9/14/97	8/31/98	
	Beavers	7/1/97	6/30/98	B
	ITD	7/1/97	6/30/98	A
	SFTGS	7/1/97	6/30/98	B
	TF	7/1/97	6/30/98	B
	WOC	5/1/97	5/1/98	A
Memphis	SFTGS	10/18/97	2/6/98	A
	T40	10/18/97	2/6/98	B
	T40	6/28/97	10/17/97	A
	Whales	6/28/97	10/17/97	B
Mexico City	ATS	10/5/97	5/31/98	
	SSpdwy	10/1/97	5/31/98	B
Milwaukee	ATS	10/25/97	6/5/98	
Minnesota Zoo	ATSOT	10/1/97	12/31/97	B
	ITD	3/1/97	12/31/97	A
Monterrey	FP	8/1/97	1/31/98	B
Monterrey	HH	8/1/97	1/31/98	A
Montreal	FMHG	9/12/97	4/8/98	B
	TR	9/12/97	4/8/98	A
Munich	Alaska	5/22/97	12/31/97	E
	SE	8/15/96	12/31/97	B
	SI	6/20/96	12/31/97	B
	Yell	3/30/97	12/31/97	B
Myrtle Beach	RSATM	4/1/97	10/31/97	E
	SSpdwy	4/1/97	10/31/97	
Nagano	SSymph	10/1/96	12/31/97	
Nagoya OT	Whales	4/1/97	3/31/98	A
New Orleans	FMHG	7/1/97	11/30/97	
New York NH	CV	7/1/97	12/31/97	B
	SI	7/1/97	12/31/97	A
New York Sony	TR	7/1/97	10/31/97	A
Niagara	Niagara	1/1/96	12/31/98	A
Norfolk	LS	6/1/94	12/31/99	A
	SFTGS	6/1/97	12/31/97	B
Norwalk	Chronos	6/16/97	11/22/97	B
	GC	6/16/97	11/22/97	A
Omaha	Whales	3/1/97	3/1/98	A
Ontario Edw	ATSOT	3/1/97	3/31/98	A
	ITD	2/1/97	1/31/98	
	TR	7/1/97	10/31/97	
Ontario Mills	Alaska	10/3/97	2/5/98	
Orlando OSC	TTL	7/1/97	12/31/97	A
Osaka Sci	SE	6/1/97	11/30/97	A
Paris Def	Alaska	6/24/97	10/14/97	A
	Alaska	10/15/97	12/31/97	B
	ATSOT	6/24/97	12/31/97	B
	MTM	10/15/97	3/31/98	A
Paris Geo	SSpdwy	6/1/97	12/31/97	A
Philadelphia	Alaska	6/13/97	1/29/98	A
	TR	10/1/97	1/31/98	
Phoenix	CV	4/5/97	11/14/97	A
	TBAA	10/4/97	12/31/98	B
Pittsburgh	Whales	6/13/97	12/11/97	A
Poitiers Imax	SE	2/7/97	2/28/98	A
Poitiers Imax 3D	WOC	2/7/97	2/28/98	A
Poitiers MC	FITS	2/1/97	2/28/98	A
Poitiers Omni	CV	2/7/97	2/28/98	
Poitiers Solido	EOTS	6/1/97	11/30/97	
	ITD	2/7/97	2/28/98	A
Portland	MOF	5/30/97	12/31/97	E
	TR	10/1/97	4/30/98	A
Quebec	ATSOT	10/1/97	1/31/98	
	FMHG	7/1/97	10/31/97	
	L5	6/19/97	10/17/97	A

Theater	Film	Open	Close	St
Regina	L5	4/12/97	12/31/97	B
	MTM	5/23/97	4/4/98	A
	SE	12/26/96	1/1/98	A
	SOLOE	10/9/97	10/31/97	
	SSpdwy	6/12/97	5/1/98	A
Richmond	DIS	9/1/97	12/5/97	E
	MOF	7/26/97	12/5/97	A
Rotterdam	ROF	2/1/97	12/31/97	
	SSpdwy	6/26/97	12/31/97	
Saint Louis Arch	GAW	3/3/97	3/2/98	A
Saint Louis SC	SSpdwy	9/1/97	12/31/97	
Saint Paul	MOF	5/2/97	10/1/97	
	Whales	10/1/97	3/31/98	A
San Diego	Alaska	10/17/97	6/30/98	
	SSpdwy	6/1/97	10/31/97	
	Whales	2/21/97	10/31/97	A
San Simeon	EC	1/1/96	12/31/98	A
Sandusky	Speed	4/1/97	10/12/97	A
Santa Clara	SE	3/1/97	11/30/97	A
Scottsdale	Alaska	5/15/97	10/31/97	A
	Mexico	10/2/97	3/31/98	B
	MTM	10/2/97	3/31/98	A
	T40	5/15/97	10/31/97	B
Seattle Omni	EMSH	1/1/96	12/31/98	A
	LS	1/1/97	12/31/97	B
	Whales	7/18/97	1/31/98	B
Seoul	Whales	7/5/97	11/30/97	A
Seville	ATS	5/15/96	10/16/97	
Shakopee	Closed	10/1/97	3/31/98	
	WOC	5/1/97	10/31/97	A
Shima	VLBP	1/1/96	12/31/97	
Singapore SC	L5	10/1/97	3/31/98	A
Sinsheim	ATSOT	9/1/97	12/31/97	
	ITD	4/28/96	12/31/97	B
	LB	4/28/96	12/31/97	B
	WOC	3/1/97	10/5/97	A
Speyer	BP	5/18/95	12/31/97	B
	GC	5/18/95	12/31/97	B
	LS	7/1/96	12/31/97	A
	Whales	6/27/97	12/31/97	A
Spokane	MOF	3/1/97	12/31/97	A
	SSpdwy	5/1/97	12/31/97	A
Stockholm	CV	10/10/97	11/20/97	B
	GC	10/10/97	11/20/97	B
	LS	10/10/97	11/20/97	B
	MOF	10/10/97	11/20/97	B
	TR	10/10/97	11/20/97	E
Sudbury	SE	4/1/97	10/14/97	
	T40	4/1/97	10/14/97	
Sydney	Antarc	9/26/96	12/31/97	B
	ATS	3/15/97	11/30/97	A
	ATSOT	10/1/97	1/31/98	
	LS	9/26/96	12/31/97	A
	RSATM	7/1/97	12/31/97	E
	SE	9/26/96	12/31/97	B
	TR	7/1/97	7/1/98	A
Syracuse	SSpdwy	9/1/97	12/31/97	
Taipei MCRC	ITD	1/1/97	12/31/97	
	Whales	7/1/97	12/31/97	A
Taipei Obs	CV	3/1/97	12/31/97	
Tampa	ATS	6/20/97	12/18/97	
Tianjin	MOTM	5/1/97	4/30/98	
Tokorozawa	CV	10/1/97	12/31/97	
	SE	10/1/97	12/31/97	
Tokyo ACM	L5	10/1/97	3/31/98	B
Tokyo Sony	WOC	4/1/97	10/31/97	A
Toronto OSC	Alaska	5/31/97	11/30/97	A
	SE	5/31/97	12/31/97	B
Townsville	GC	4/1/97	10/31/97	A
	Whales	4/1/97	10/31/97	A
Valencia	BP	7/1/97	4/30/98	A
	DIA	7/1/97	4/30/98	B
	WABOS	7/1/97	4/30/98	B
Vancouver CN	Alaska	4/11/97	10/15/97	A

Theater	Film	Open	Close	St
	FMHG	6/1/97	12/31/97	A
Vancouver SW	CV	9/15/97	11/6/97	B
	SSpdwy	4/18/97	11/6/97	A
Vienna	Alaska	9/26/97	1/8/98	A
	ROF	7/1/97	1/8/98	B
	Whales	7/1/97	1/8/98	B
Vila Franca	CV	3/1/97	3/1/98	A
	FP	5/10/97	5/10/98	A
	SE	2/1/97	2/1/98	A
Virginia Beach	FMHG	6/1/97	12/31/97	
Warner Robins	Flyers	7/1/92	12/31/98	A
	TF	7/1/92	12/31/98	A
Wash NASM	CV	8/8/96	12/31/98	A
	MOF	3/1/97	12/31/97	E
	MTM	7/1/97	6/30/98	B
	SE	10/31/97	4/30/98	E
	TF	1/1/96	12/31/98	A
	Whales	2/15/97	10/30/97	E
Winnipeg	Alaska	7/1/97	11/30/97	
Xalapa	DIA	1/1/97	12/31/97	A
	IA	1/1/97	12/31/97	E
Yellowstone	Yell	5/1/97	04/30/98	A
Yokohama	SE	4/1/97	3/31/98	A
Zion	GAW	11/1/96	10/31/97	B
	ZC	5/24/94	12/31/98	A

Bkgs	FilmID	Title	Year	Fmt	Dist
	TF	To Fly!	1976		MFF
5	DIA	Dream is Alive, The	1985		IMAX
	T40	Titanica (short)	1992		IMAX
4	DIS	Destiny in Space	1993		IMAX
	GAW	Great American West	1995		JQH
	MOTM	Mystery of the Maya	1995		NFBC
	ROF	Ring of Fire	1991		SMM
	RSATM	Rolling Stones: At the Max	1991		IMAX
	SI	Survival Island	1995		IMAX
	TRF	Tropical Rain Forest	1992		SMM
3	Beavers	Beavers	1988		FLC
	Seasons	Seasons	1987		SMM
	SFTGS	Search for the Great Sharks	1992		GFC
	Yell	Yellowstone	1994		DCI
2	BP	Blue Planet	1990		IMAX
	FP	Flower Planet	1994		DCI
	HH	Hidden Hawaii	1992		DCI
	Speed	Speed	1984		MFF
	TTL	To The Limit	1989		MFF
	WATE	Wild Australia: The Edge	1997		BSF
	ZC	Zion Canyon: Treasure of	1994		WCPI
1	Antarc	Antarctica	1991		MSI
	Chronos	Chronos	1985		MFF
	EC	Enchanted Castle	1996	8/70	DCI
	EMSH	Eruption of Mount St.	1980		GFC
	EOTS	Echoes of the Sun	1990	SOLID	IMAX
	FITS	Flowers in the Sky	1990	MC	IMAX
	Flyers	Flyers	1982		MFF
	Heart	Heartsong	1994	870	DW
	IA	Island Adventure (Réunion	1996		
	LB	Last Buffalo	1990	3D	IMAX
	Mexico	Mexico	1996		SFI
	Niagara	Niagara, Miracles, Myth, and	1987		DCI
	OLL	Ozarks: Legacy and Legend	1993		
	PO	Polynesian Odyssey	1991		PCC
	SC	Storm Chasers	1995		MFF
	SOLOE	Secret of Life on Earth	1996		IMAX
	SSymph	Shinshu Symphony	1995		DT
	TBAA	To Be An Astronaut	1992	8/70	DCI
	VLBP	Viva La Blanca Paloma	1994		DT
	WABOS	We Are Born of Stars	1985		IMAX

280 Total bookings of 57 films.

October Bookings Count

Bkgs	FilmID	Title	Year	Fmt	Dist
19	Whales	Whales	1997		DCI
18	Alaska	Alaska	1997		HMNS
17	SE	Special Effects	1996		IMAX
16	SSpdwy	Super Speedway	1997		FLC
15	ATS	Africa: the Serengeti	1994		HMNS
13	CV	Cosmic Voyage	1996		IMAX
	MTM	Mission to Mir	1997		IMAX
12	LS	Living Sea	1994		MFF
	TR	Thrill Ride	1997		SPC
10	MOF	Magic of Flight	1997		MFF
8	WOC	Wings of Courage	1994	3D	SPC
7	ATSOT	Across the Sea of Time	1995	3D	SPC
	FMHG	Four Million Houseguests	1997	3D	IMAX
	GC	Grand Canyon, The Hidden	1985		DCI
	ITD	Into the Deep	1994	3D	IMAX
6	L5	L5: The First City in Space	1996	3D	IMAX